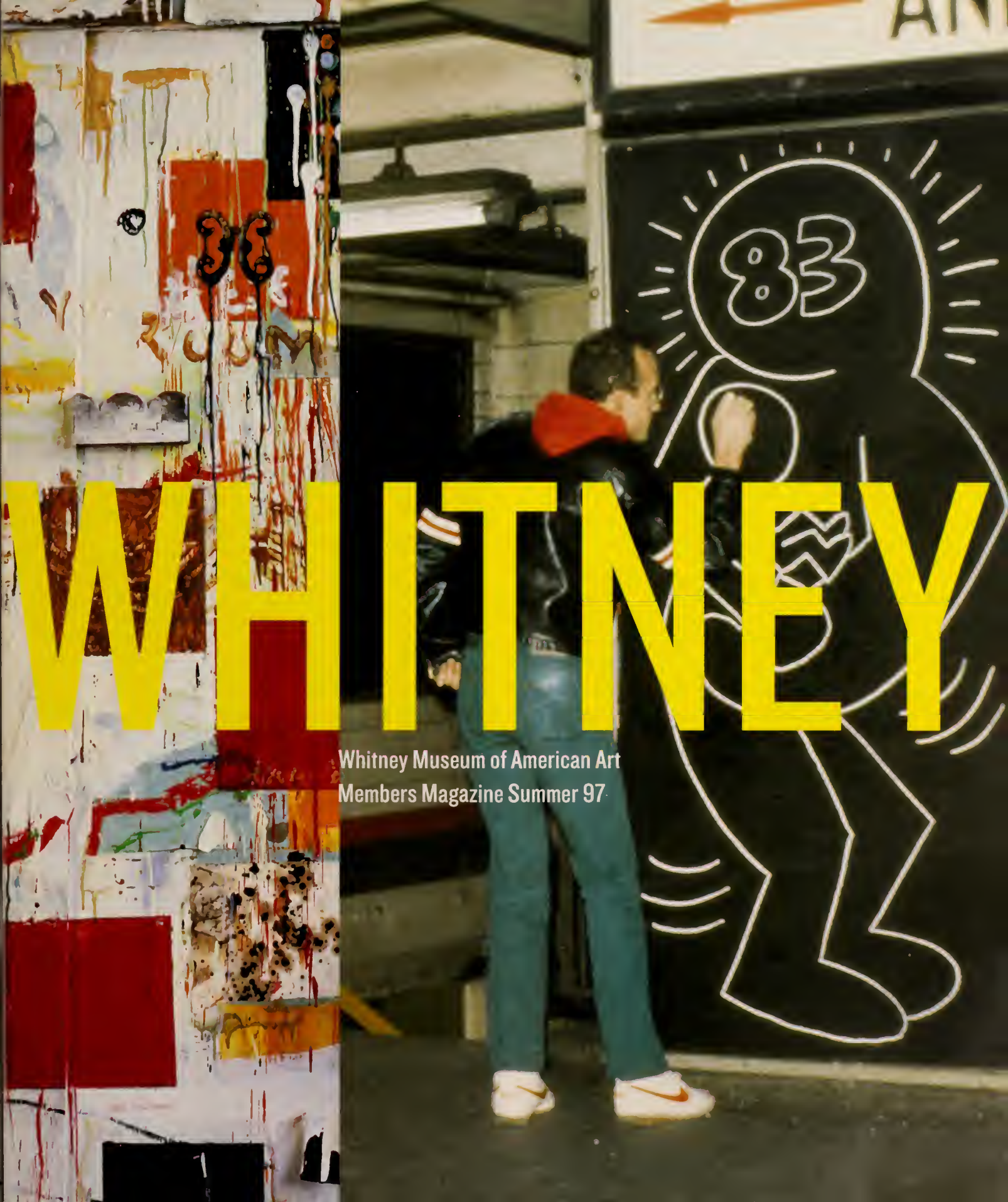

WHITNEY

Whitney Museum of American Art
Members Magazine Summer 97

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of the Whitney Museum of American Art
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Editorial Board
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Associate Director of Development, Membership

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Mary Haus
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Beth Venn
Associate Curator, Permanent Collection

Constance Wolf
Associate Director for Public Programs

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Cover (right to left)
Keith Haring, *Subway Drawing*, New York, 1983. Photo: Tseng Kwong Chi. © Estate of Tseng Kwong Chi and Estate of Keith Haring

Radcliffe Bailey, *Soular Taps*, 1996 (detail). Mixed media on wood. Collection of Livia and Marc Straus

Back Cover
Larry Fink, *Boxing, Blue Horizon, Philadelphia, PA, 1989*. Gelatin silver print. Whitney Museum of American Art; Purchase, with funds from Stephen L. and Linda G. Singer

Opening Sequence
Rockwell Kent, *Moonlight, Winter*, c. 1940 (detail). Oil on canvas. Whitney Museum of American Art; Bequest of Charles Simon

Joseph Cornell, *Hôtel du Nord*, c. 1953. Box construction: wood, glass, collaged printed paper and painted wood. Whitney Museum of American Art; Purchase

Keith Haring, *Untitled*, 1985 (detail). Acrylic and oil on canvas. Collection of Roger and Monique Nellens

Accra Shepp. *Five Views of Steam Plant, View 4*, 1994 (detail). Gelatin silver print. Collection of the artist

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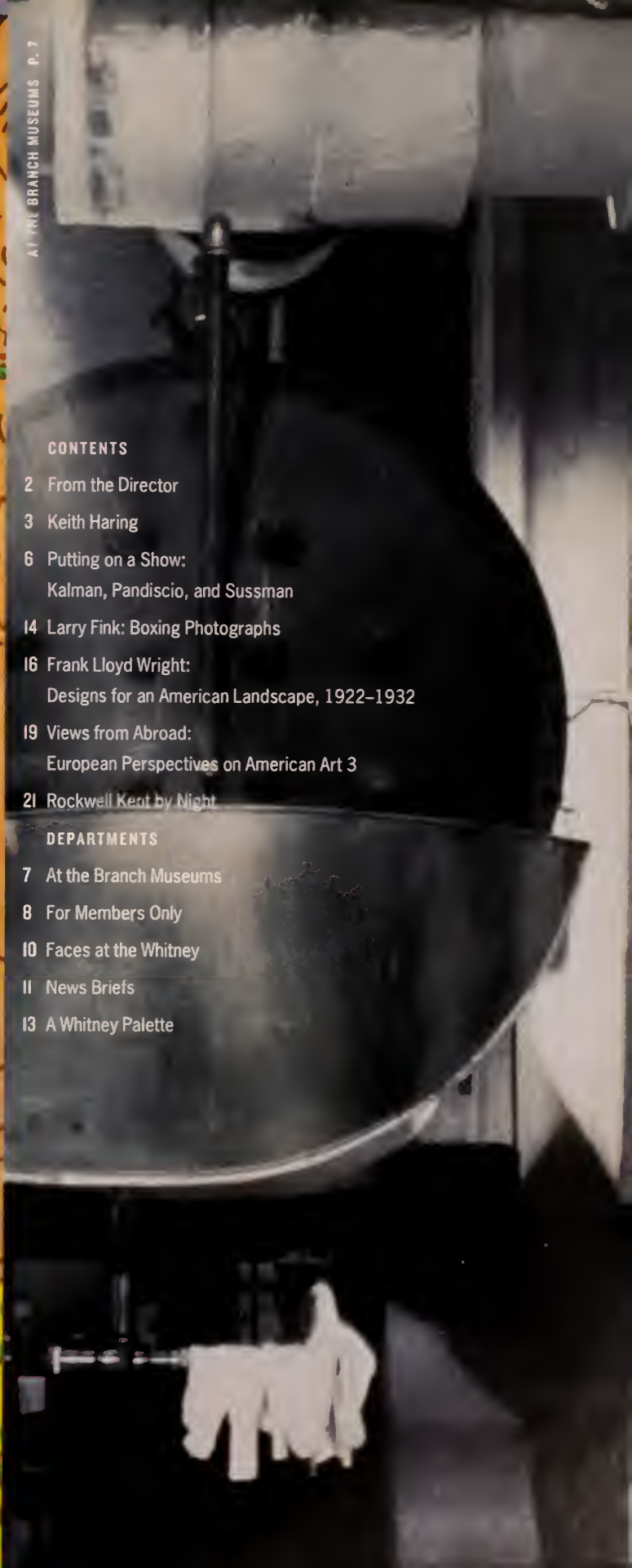

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Since it opened in 1930, the Whitney Museum has been at the center of a lively and sometimes fierce debate about the ever-changing nature of contemporary American art. Dedicated to exhibiting and collecting the work of living American artists, this remarkable and courageous museum demonstrated a serious, scholarly interest in such work at a time when other museums, curators, and collectors preferred to look to Europe for artistic authority.

Over the past sixty-eight years, the Whitney has been at the forefront of supporting new and provocative art forms in America. For example, we were one of the first museums to give artists' film and video serious consideration. Today, as we approach the end of the 20th century, few would dispute that American art is respected and supported internationally. One wonders, now, how we would define ourselves as a nation without the iconic and unforgettable images of Edward Hopper, Georgia O'Keeffe, Jackson Pollock, Eva Hesse, Andy Warhol, and so many other American originals.

As you are surely aware, there is a continuing groundswell of opposition to federal support of the arts that not only threatens the fiscal health of our nation's cultural institutions, but also seeks to undermine the integrity of our national identity. Throughout history, great civilizations have been closely identified with the art they leave to history. A nation's art reveals the attitudes and aspirations of its diverse populations. Yet it is often difficult to look into the mirror of art and accept the true nature of what is reflected. It was certainly not easy for Edward Hopper's contemporaries to face the bleakness of modern life depicted in his paintings. Nor do some of today's artists produce art that is intended simply to make us feel good.

We must ask ourselves: how can the greatest nation in the world not invest in the support of its artists? How can we even consider not underwriting this vital facet of the cultural record we will eventually leave? By spending a mere *eighty cents* per taxpayer per year for the National Endowment for the Arts, we can bequeath a legacy far greater than that of almost any other federal agency.

As our nation's preeminent repository of 20th-century American art, the Whitney's collection comprises a richly diverse representation of our nation. In April 1999, as a capstone to its achievements during this century, the Whitney Museum will inaugurate a yearlong, two-part exhibition entitled "The American Century." Spanning the decades and the visual arts of the 20th century, this landmark exhibition will offer an unparalleled opportunity to reflect on our collective national identity.

As we celebrate "The American Century" and the advent of a new millennium, it is my greatest hope that we will also be able to celebrate together the ongoing commitment of both institutions—the Whitney Museum of American Art and the National Endowment for the Arts—to support the advancement of the arts in this country and the American public's enjoyment of those arts.

David A. Ross
Director

Leonard A. Lauder, Chairman, and David A. Ross at the Breuer Building Birthday Party

6.25.97 | 9.21.97

Support for this exhibition has been provided by The Horace W. Goldsmith Foundation.
Special thanks to *INTERVIEW*, DIESEL, and PADDINGTON for supporting the Keith Haring Members Opening.

eith Haring

Urban street culture became a defining influence on art, fashion, and music of the 1980s, particularly in New York City. Keith Haring (1958–1990) was preeminent among the young artists, filmmakers, performers, and musicians whose work responded to these impulses and helped shape the culture of that decade. He developed a unique visual lexicon. Essential concepts—birth, death, love, and war—were conveyed by the simplest of symbols—energy waves, hearts, glowing babies, barking dogs, and antic Everyman figures. Haring's imagery was a signature of the era, and has become a universally recognized visual language of the late 20th century.

Keith Haring, *Untitled*, 1982. Vinyl ink on vinyl tarpaulin. Photo: Courtesy Tony Shafrazi Gallery

Organized by Whitney curator Elisabeth Sussman, the first American retrospective of Keith Haring's art brings together more than 100 works, ranging from his early drawings—some salvaged from New York City's subways—to his large, ambitious paintings, sculptures, and site-specific projects made for public spaces in the United States and abroad. Many of these are captured on videotape or in photographs, and trace the evolution of the artist's remarkable body of work and his life.

When the 20-year-old Haring arrived in New York City from his hometown of Kutztown, Pennsylvania, to enroll in the School of Visual Arts, an alternative art world was thriving outside the gallery and museum system, in the downtown streets, the subways, and spaces in clubs and former dance halls. Film, television (particularly reruns of 1950s programs), and music (the emerging subculture of breakdancers, hip-hop, and DJs), were among the disparate forces that influenced the art of the time.

Haring brought to this milieu a fascination with cartoon culture, children's book illustration, and pop music as well as a love for drawing. Impressed by the writings of Jean Dubuffet, and inspired by one of the great manifestos of American art, Robert Henri's *The Art Spirit*, which asserted the fundamental independence of the artist, Haring was able to push his own youthful impulses toward a singular kind of graphic expression based on the primacy of the line. Eventually, inspired by the public and participatory nature of Christo's work, in particular *Running Fence*, and by Andy Warhol's unique fusion of art and life, Haring devoted his career to creating a truly public art.

The exhibition explores in depth Haring's early work as a street artist, and details the expansion of his concerns to social issues, including racism, AIDS, capitalism, and the media. It considers Haring among the painters of the Neo-Expressionist generation who led the return to figurative painting in the early 1980s. It also addresses the universal appeal of Haring's work, as his signature images moved from the underground culture of the East Village in the late 1970s to the established commercial systems of the international art world. Film and video footage, presented in the galleries, allows viewers to witness Haring's working process. In addition, the sounds of the urban music that greatly inspired Haring bring the social and cultural context of his art into the exhibition galleries.

Catalogue: *Keith Haring* by Elisabeth Sussman, with contributions by Jellybean Benitez, Fred Brathwaite, Jeffrey Deitch, David Frankel, Ann Magnuson, Robert Pincus-Witten, Fred Schneider, Robert Farris Thompson, and Junior Vasquez. 296 pages, 380 illustrations, 329 in color. Published in association with Bulfinch Press. Paper $40, Members price $32; Cloth $75, Members price $67 50.

Keith Haring's own words,

excerpted from the journals he kept from his teenage years until just before his death from AIDS in 1990, reveal him to have been a visionary artist committed to extending the boundaries of art.

Keith Haring in his studio, 1988. Photo: Tseng Kwong Chi. © 1997 Estate of Tseng Kwong Chi and Estate of Keith Haring

MARCH 18, 1982 *Painting has a double advantage over the language of words. First, painting conjures objects with greater strength and comes much closer to them. Second, painting opens to the inner dance of the painter's mind a larger door to the outside. – Jean Dubuffet, "Anticultural Positions," December 20, 1951*

Being born in 1958, the first generation of the Space Age, born into a world of television technology and instant gratification, a child of the atomic age. Raised in America during the sixties and learning about war from *Life* magazines on Vietnam. Watching riots on television in a warm living room comfortably safe in middle-class white America. I don't believe in solutions. Things are beyond my control and beyond comprehension. I do not have dreams of changing the world. I do not have dreams of saving the world. However, I am in the world and I am a human being. In 1982, with telephones and radio, computers and airplanes, world news and video tape, satellites and automobiles, human beings are still frighteningly similar to human beings 2,000 years ago. I am scared to death.

Keith Haring Journals. Introduction by Robert Farris Thompson; preface by David Hockney (New York: Viking Penguin, 1996), pp. 75–76, 89, 95, 98.

I think I was born an artist. I think I have a responsibility to live up to that. I've spent my life up to this point trying to find out just what that responsibility is. I learned from studying other artists' lives and studying the world. Now I live in New York City, which I believe to be the center of the world. My contribution to the world is my ability to draw. I will draw as much as I can for as many people as I can for as long as I can. Drawing is still basically the same as it has been since prehistoric times. It brings together man and the world. It lives through magic.

OCTOBER 30, 1984 I think the greatest feature of a lot of the images is that they're not completely explainable and they can have different meanings for different people. That's something that man seems to have less and less patience for, but in earlier civilizations symbols were much more versatile.

A lot of times the images are simply born out of the need to do something different. Sometimes they come from consciously wanting to get some idea across. But often it just comes out of my imagination without trying to make it mean anything specific. The challenge is to be in a state of mind which allows spontaneity and chance while still maintaining a level of awareness which allows you to shape and control the image.

Every drawing is a performance and a ritual. Modern man is consuming information at an increasingly rapid rate. A modern artist has to produce images quickly and efficiently enough to keep up with our changing world. However, the elements of chance, and magic, and spirit cannot be sacrificed in this quest. The freedom of the artist is symbolic of the human spirit in all mankind.

APRIL 1986 I think public sculpture should aggressively alter our perception of the environment in a positive way. People love to interact with sculptures by climbing, sitting, touching and moving. For me, the most effective public sculpture would function as visual and physical entertainment. I think public art (unless there is a specific political or ideological message) should make people feel comfortable, and brighten their environment. These sculptures were designed to be played on... a kind of "adult-scale" playground.

Keith Haring, *Mural for the Statue of Liberty Centennial, executed with the help of schoolchildren*, 1986. Photo: Tseng Kwong Chi. © 1997 Estate of Tseng Kwong Chi and Estate of Keith Haring

JULY 7, 1986 I have done many projects with children of all ages. My fondest memories are of these experiences. When I was 21 I spent a summer teaching "Art" at a day-care center in Brooklyn. It was the most fulfilling summer of my life. There is nothing that makes me happier than making a child smile. The reason that the "baby" has become my logo or signature is that it is the purest and most positive experience of human existence.

Keith Haring on Park Avenue

A major outdoor sculpture exhibition of 13 works by Keith Haring has been organized by the Public Art Fund to coincide with the Whitney Museum's "Keith Haring" retrospective this summer. It is on view from June 16 to October 10, 1997. A bright and exuberant addition to summertime in the city, eleven sculptures are installed on the Park Avenue malls between 57th and 74th Streets, while two additional sculptures have been sited at Seagram Plaza (between 52nd and 53rd Streets) and at the Doris C. Freedman Plaza (Fifth Avenue and 60th Street at the southeast corner of Central Park). Linking indoor works at the Whitney Museum with outdoor sculptures on Park Avenue, this unique collaboration has created the largest and most comprehensive exhibition of Haring's work to date. Experience Keith Haring's energetic, colorful forms on a grand scale as you walk up Park Avenue to visit the Whitney's Haring retrospective. [For further information, please call (212) 980-4575.]

Keith Haring, *Untitled (Three Dancing Figures)*, 1989. Polyurethane paint on aluminum. Photo: courtesy The Estate of Keith Haring

MEMBERS EVENTS

Installation Tour for Whitney Fellows and Whitney Circle Members with Elisabeth Sussman, curator
Tuesday, June 24 7–8 pm

Opening Reception for all Whitney Members
Tuesday, June 24 8–11 pm
Invitations will be mailed to members.

Members Morning at the Whitney
Sunday, July 13 9:30–11:30 am
Enjoy a private, in-depth tour of "Keith Haring" before the Museum opens to the public, followed by informal discussion and brunch in Sarabeth's at the Whitney. Fee: $35. *To register, please see page 9.*

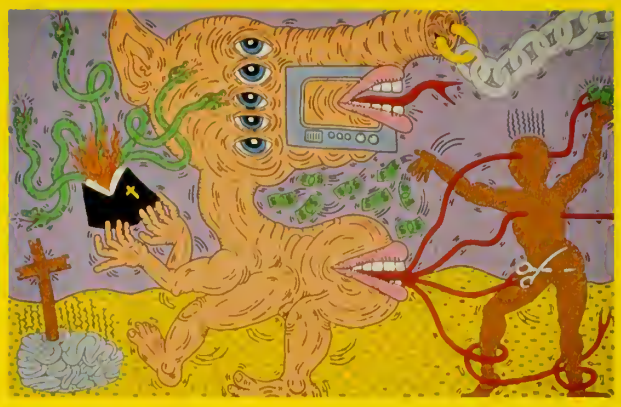
PUBLIC PROGRAMS

Walking Tours: Artists and the City: A Dynamic Exchange
Thursdays, July 17, 31, and August 14 6 pm
Saturday, September 13 2pm
Tours of the East Village and Greenwich Village highlight the life and art of Keith Haring. Additional tours explore SoHo and Chelsea.

Symposium, Keith Haring
Tuesday, September 16 7 pm
A distinguished group of artists, writers, and cultural critics will discuss Keith Haring.
For more information, see Public Programs in the Summer Calendar, located in the centerfold.

Putting on a Show

Tibor Kalman, Richard Pandiscio, and Elisabeth Sussman



Keith Haring, *Untitled*, 1985 (detail). Acrylic and oil on canvas. Collection of Roger and Monique Nellens

Wandering dutifully from object to object or proceeding helter-skelter around the galleries, few visitors to a museum exhibition stop to think about the orchestration behind it. Yet the amount of thought given to the installation and display of art works may be equal to the curator's care in choosing what the viewer will see.

The "Keith Haring" retrospective is a case in point. Curator Elisabeth Sussman called on Tibor Kalman, well known in design circles for innovative graphics projects and creative direction, to give a fuller sense of Haring's life and times. "Many good exhibitions embody the curator's point of view," says Sussman, "and the installation designer comes in to convey that perspective." Kalman, she adds, assumes the attitude of the public, saying: "I am your first visitor to the show, and I want to be entertained, I want to be educated, what's going to make it work?"

Kalman, who was born in Budapest but raised in upstate New York, describes himself as largely self-taught. Early in his career, he created window displays for Barnes & Noble bookstores, and then went on to found the design firm M&Co., pursuing an eclectic series of projects, from album covers for the Talking Heads to planning guidelines for the redevelopment of 42nd Street. Perhaps his most visible accomplishment was the editing and design of *Colors*, a youth-oriented magazine underwritten by Benetton.

"Editing a magazine is very similar to doing a museum show," claims Kalman, who also planned the installation for "NYNY: City of Ambition" at the Whitney last year. "You have to figure out how things fit together, what the story is, and you do it in such a way that the audience can understand it."

The Keith Haring story presented a number of challenges. "Keith's work is very much intertwined with his life, and that's one of the difficulties," Kalman adds. In the course of a short but prolific career, Haring made murals and paintings and videos, staged performances, and created what Sussman calls "signature items," such as pins and T-shirts. Though best known for his ebullient street art, Haring's works also encompass a range of moods, from scatologically sexual to darkly pessimistic. "Because of all these various moods," Kalman says, "we've tried to make the exhibition respond to the different periods of his life."

One solution has been the installation of an informal time line, a wall piece that runs through the show and displays photographs and mementos. "We're hoping to show all the things that Keith was interested in that were not painting," the designer explains. "This stuff is not really art but it does help to contextualize his work."

Another solution is the introduction of videos integrated with other components of the exhibition. The different "video moments" show Haring in the act of creation as well as some of the influences on his work, such as pop music. One section of the exhibition is a "sound environment," according to Sussman, that duplicates music from the 1980s clubs Haring frequented. "We didn't want to create the situation where the entire show had this soundtrack," Kalman adds, so the aural aspects have been confined to a single gallery.

A third voice in the installation is that of Richard Pandiscio, who designed the show's catalogue. Pandiscio selected a

CONTINUES P.15 >

Whitney Museum of American Art at Champion
One Champion Plaza, Atlantic Street at Tresser Boulevard
Stamford, Connecticut

As Time Goes By: History, Memory, and Sentimentality

June 6, 1997 – August 20, 1997

"As Time Goes By" brings together works by eight contemporary artists who engage what might be called the aesthetic of sentimentality. Working primarily with found objects–including photographs, furniture, and text–these artists create works and installations that evoke nostalgic, romantic, or melancholic feelings in the viewer. The works reflect a complex reading of the power of sentimentality to reveal the hidden relationship between personal memory and collective history. Included in the exhibition are works by Radcliffe Bailey, Sadie Benning, Felix Gonzalez-Torres, Charles LeDray, Pepón Osorio, Jack Pierson, and Leslie Thornton. California artist Kim Yasuda will create a site-specific installation for the exhibition.

Organized by the 1996–97 Helena Rubinstein Curatorial Fellows of the Whitney Independent Study Program.

This branch is funded by Champion International Corporation. For information on hours and programs, please refer to the Summer Calendar, located in this magazine's centerfold, or call (203) 358-7630.

Radcliffe Bailey, *Soular Taps*, 1996. Mixed media on wood. Collection of Livia and Marc Straus

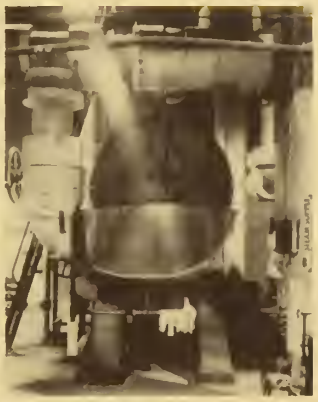
In *Soular Taps*, Radcliffe Bailey politicizes nostalgic sentimentalism. In the center of this patchwork-like collage is a photograph of an African-American child, beneath which is a pair of toddler tap dance shoes propped on top of a wooden box. Stuffed with feathers, this box specifically refers to the torture of being tarred and feathered, and more generally recalls the legacy of slavery in this country. Similarly, pages from a church hymnal, which cover the picture plane, are set off by painted paper squares branded with the pattern of an African adinkra symbol (fashioned from contemporary burglar-prevention bars). With this gesture, Bailey simultaneously points to an African oral tradition–lyrical Negro spirituals–and the branding of enslaved Africans–From Sandra D. Jackson, "I'll Take You There," in *As Time Goes By: History, Memory, and Sentimentality*, exh. brochure (New York: Whitney Museum of American Art, 1997)

Whitney Museum of American Art at Philip Morris
120 Park Avenue at 42nd Street
New York, New York

Tunnel Visions

July 10, 1997 – October 10, 1997

Although a well-designed machine might last a few hundred years, it may outlive its purpose in only a few decades. This image is one of five large-format black-and-white photographs that Accra Shepp made of an underground steamroom beneath Grand Central Terminal that was once used to manufacture steam for much of midtown Manhattan. The machinery in this room was a dense thicket of antique devices embedded in modern mechanisms when Shepp took this photograph, documenting the often–forgotten machinery that powers our daily commute. However, on a follow-up visit, most of the machines had been dismantled and carted away; Shepp's images may be their last record.



Accra Shepp, *Five Views of Steam Plant, View 4*, 1994. Gelatin silver print. Collection of the artist

Organized by Eugenie Tsai, associate curator and curator of branches, Whitney Museum.

This branch is funded by Philip Morris Companies Inc. For hours and program details, please refer to the Summer Calendar, located in this magazine's centerfold, or call (212) 875-2550.

An Introduction to the Whitney

Wednesday, July 23 6 – 7:30 pm

New Whitney members are invited to attend a special introduction to the Museum and 20th-century American art. Free of charge to members who have joined during the past year, the program is conducted by an Education Department lecturer who discusses the history of the Whitney Museum and its building, as well as major works from the Museum's world-renowned Permanent Collection. Come and get to know us better! To register, please call the Members Hotline at (212) 570-3641.

Foundry to Campus: Contemporary American Sculpture

Saturday, October 18 9:30 am – 6 pm

Grounds for Sculpture Hamilton New Jersey. Photo Ricardo Barros

Spend an exciting day discovering modern processes and techniques for fabricating sculpture and exploring two spectacular collections of contemporary sculpture in beautiful outdoor settings. In the morning we travel to Hamilton, New Jersey, site of the Johnson Atelier, a world-famous fine art foundry and technical institute for sculpture, where members enjoy a private tour of the workshops and foundry. At the adjacent twenty-two acre Grounds for Sculpture, an impressive range of works in many different mediums by internationally-known artists occupies a gently rolling terrain with open spaces, courtyards, gardens, and pools. Following lunch at a nearby inn, members visit the Princeton University Art Museum and campus, viewing major sculptures by such artists as Henry Moore, Louise Nevelson, Isamu Noguchi, Pablo Picasso, George Rickey, and George Segal. Fee (includes transportation, admission, and lunch): $90.

Frank Lloyd Wright and New York City

Saturday, September 13 9:30 am–1 pm

Architect of the Prairie House, proponent of organic design, and staunch individualist, Frank Lloyd Wright never accepted the American city as the paradigm of 20th-century progress. Instead, Wright saw the city as an urban wilderness demanding to be transformed into a more palpable rural or suburban reality—or to be rejected entirely. Despite his ambivalence, Wright did complete a handful of projects in and around the metropolitan area and proposed several more that were never realized.

Spend a morning with architectural historian Peter Donhauser as he retraces Wright's presence in New York and the impact that the city had on his career. Enjoy continental breakfast in the Museum's Conference Room during a slide-illustrated discussion of Wright's built and unbuilt projects in New York. Members then visit the Wright-designed Francis Little Room at the Metropolitan Museum of Art and tour the Solomon R. Guggenheim Museum—certainly Wright's greatest architectural legacy in New York. Fee: $50. Please wear comfortable shoes for the walking tour.

Members Mornings at the Whitney

Keith Haring

Sunday, July 13 9:30 – 11:30 am

Frank Lloyd Wright

Sunday, August 3 9:30 – 11:30 am

The Tate Gallery Selects: American Realities

Sunday, August 17 9:30 – 11:30 am

Join us for leisurely, in-depth tours of our major summer exhibitions on Sunday mornings before the Museum opens to the public. Conducted by Education Department lecturers, the tours are followed by discussion and a delicious brunch in Sarabeth's at the Whitney. Fee: $35.

To register for Members Art Study Tours: Please complete the registration form on this page. If you are registering with your credit card, you may fax the form to (212) 606-0205 or call the Members Hotline at (212) 570-3641 for immediate assistance. Attendance is limited; registration is accepted in order of receipt. All programs are subject to change. Program fees are non-refundable unless the space can be filled from a waiting list. We reserve the right to cancel a program because of insufficient participation or other circumstances beyond our control, in which case all fees are refunded. Program fees cover actual expenses and are, therefore, not tax deductible.

Frank Lloyd Wright in Wisconsin and Illinois

Wednesday, September 24 – Sunday, September 28

In conjunction with our special exhibition "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932," we are offering members a uniquely designed trip to Wright country, where his aesthetic was formed. Visits are planned to a number of Wright's masterworks, including the world-famous S.C. Johnson Wax Administration Building in Racine, the Frederick C. Robie House in Chicago, and Unity Temple in Oak Park. Other highlights of the trip are tours of Wright-designed private residences; his own early home and numerous "Prairie Style" houses in the Chicago suburb of Oak Park; the Annunciation Greek Orthodox Church in Milwaukee; Taliesin, Wright's summer home and workshop in Spring Green, Wisconsin; The Art Institute of Chicago; the Milwaukee Art Museum, designed by Eero Saarinen, on the shore of Lake Michigan; and several private collections. For a complete itinerary, please call the Members Hotline at (212) 570-3641.

Frank Lloyd Wright. Interior of the Administrative Building, S.C. Johnson Wax Factory, Racine, Wisconsin, 1936–1939

Members Program Registration

By Mail Please complete this form and mail with your check to: Membership Office/Programs, Whitney Museum of American Art, 945 Madison Avenue, New York, NY 10021-2790
By Phone (212) 570-3641 **By Fax** (212) 606-0205

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2ND NAME (PLEASE FILL IN IF ORDERING TWO TICKETS FOR ANY MEMBERS TRIP)

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Janie C. Lee

Janie C. Lee has been appointed to the Whitney Museum's curatorial staff as adjunct curator, drawings. A dealer, curator, and author since the 1960s, Lee founded and directed the Janie C. Lee Gallery, specializing in 20th-century drawings, with locations in Dallas, Houston, and New York. The numerous exhibitions she has organized include "Retrospective of Robert Motherwell Drawings," "Cubist Drawings," and "Abstract Expressionist Drawings 1941–1955." She has also published a distinguished series of catalogues accompanying drawings exhibitions.

Lee's appointment comes as part of an initiative to reemphasize the importance of drawings, which were a significant part of Gertrude Vanderbilt Whitney's founding gift for the Whitney Museum, within the Museum's program. To support this initiative, an existing fund of $1 million, contributed by various donors, will be activated toward drawings acquisitions. Lee will continue to build the Museum's distinguished collection of 20th-century American drawings, and will propose and curate exhibitions based on the Museum's drawing collections. She will also work collaboratively with the other Whitney curators on exhibitions in which drawings play a significant role, most notably the forthcoming "The American Century: Art and Culture 1900–2000," opening in Spring 1999. Miss Lee's first exhibition will be a retrospective survey of Eric Fischl's drawings.

Gift from Lannan Foundation

In April, the Whitney Museum received a significant gift from Lannan Foundation, comprising 34 objects by three artists: Tom Otterness, Wallace Berman, and Jay DeFeo. Founded in Los Angeles in 1960 by J. Patrick Lannan, a Chicago financier and collector, Lannan Foundation has supported contemporary art for more than 30 years. The gift to the Whitney was made as the Foundation is in the process of dispersing its collection of contemporary and modern art to public collections in order to focus its resources on national grant programs for the visual arts, literary arts, and Native American communities.

Eighteen works by Tom Otterness (b. 1952) are part of the Lannan gift, most notably his *The Tables* (1986–87), a 38-foot-long cast-bronze sculpture weighing four tons. Deployed on three steel picnic tables lined up end-to-end are more than 100 of the artist's signature miniature figures and animals, including a giant spider. They enact a series of playful but macabre scenes involving birth, death, class struggle, technology, and morality. The work reflects such diverse sources as *Gulliver's Travels*, Bruegel's paintings, cartoons, Pop art, and children's tales. In its size, complexity, and nonlinear narrative, the piece is a precursor to *The Real World* (1992), Otterness' celebrated public commission at Battery Park City in lower Manhattan. "It was always my first choice for it to go to the Whitney, because the Museum has so many regional American artworks," Otterness commented. The piece "always seemed very American to me, with the picnic table, the American pennies scattered through it, and the small figures set into a vast setting, like the Great Plains." *The Tables* will be on view this fall in "Alternating Currents: American Art in the Age of Technology," the third in a series of four exhibitions drawn from the Whitney's collection at the San Jose Museum of Art.

Tom Otterness, *The Tables* (detail), 1986–87. Cor-ten steel and bronze. Whitney Museum of American Art, Gift of Lannan Foundation

Wendy Ewald, *Sebastián Gomez Hernandez, The Devil is Spying on the Girls*, from the series, *Dreams*, 1997 Gelatin silver print from Polaroid Type 655

1997 Biennial Exhibition Portfolio

The Whitney Museum of American Art Editions is a program through which the Museum commissions new prints from American artists. Its second publication comprises prints by four "1997 Biennial Exhibition" artists: Wendy Ewald, Paul McCarthy, John Schabel, and Sue Williams. The first portfolio to commemorate a Biennial exhibition, it is a limited edition of 60 with 10 artist's proofs and is available at a price of $3,000; special members' price $2,500. Funds from the sale of the portfolio, published by Julie Sylvester Cabot, are earmarked for the Museum's print acquisitions fund. For further information about the 1997 Biennial Exhibition Portfolio, please contact Jenelle Porter at (212) 570-7771.

Campaign for the Whitney: Phase II

Through the enormous generosity of the Museum's Board of Trustees and donors, wonderful progress has been made in the $40 million "Campaign for the Whitney." The Campaign supports capital improvements, endowment, and operations, as well as the much-needed restoration of the Museum's building, designed by Marcel Breuer. Since launching the Campaign in September 1995, we have raised over $35 million from more than 250 corporations, foundations, and individuals to help secure the Museum's future. The urgency of the Whitney's expansion and restoration demands that we focus our fundraising efforts on these capital projects. Please join us now as we prepare the Whitney for the challenges and opportunities of the next century. For more information regarding the "Campaign for the Whitney" and its special *Breuer Building Restoration Fund*, please call Alexandra Wheeler at (212) 570-7700.

American Art Award Gala Dinner Dance

On Thursday evening, June 26, the 1997 Whitney Museum American Art Award is being presented to J.P. Morgan & Co. Incorporated for its outstanding philanthropic and sponsorship efforts on behalf of the arts. The Award is given to an individual or the representative of an organization that has made a sustained commitment to the diversity, quality, and originality of the arts in America. Accepting the award for J.P. Morgan will be Douglas A. Warner III, Chairman of the Board and Chief Executive Officer. The 1997 Award was created by Tony Oursler and has been generously underwritten by Cartier Inc. To purchase tickets for the gala or for further information, please contact Marita O'Hare at (212) 570-3672.

New at the Store Next Door

Whitney Members can now enjoy the special benefit of entering the Museum directly from the Store Next Door. For quick, easy access to the Museum lobby and exhibition floors, simply present your Whitney Membership card at the Store's register desk, receive your admission button, and enter through our attractive new Members Entrance.

Join Our Volunteers

Your interest in art and desire to be involved and to support the Whitney Museum as a Whitney Member will make you a wonderful Membership Volunteer. Spend three hours a week working with other Whitney Members and the public at the Information and Membership Desk in the Museum Lobby, welcoming visitors, offering Membership services, and providing information about the Whitney Museum and other attractions and activities in New York City. You'll be invited to attend private tours of new exhibitions, special evening events, and an annual holiday party. You'll also be admitted free of charge to educational programs at the Whitney and to other museums in New York City and beyond. For further information, please call our Membership Volunteer Coordinator Elise Pustilnik at (212) 570-3641.

Membership Volunteers Cynthia Zucker and Ann Farber answer visitors' questions at the Information and Membership Desk. Photo: Sarah Barrell

Corporate Membership

This year marks the 30th anniversary of the Whitney Museum's Corporate Membership program, which was founded with the objective of developing an association with business firms that would provide support for the Museum and significant benefits to the corporations. This partnership with the business community has played a significant role in the Museum's growth and ability to present stimulating exhibitions and a wide range of educational programs for audiences of all ages.

At the same time, corporations enjoy a wide range of benefits. Depending on the level of membership, these benefits can include free admission to the Museum for all employees and their families, use of the Museum facilities for corporate entertaining, a discount on purchases and dining, and participation in the Whitney Art Loan program.

The popular Whitney Art Loan program gives Corporate Members the privilege of enjoying works of art from the Museum's Permanent Collection in their own offices. The corporations pay only the annual insurance premium and periodic maintenance. The Museum's public spaces also provide a very attractive environment for corporate events.

By belonging to the Whitney Museum, corporations help to support the mission of the Museum, and provide for themselves and their employees the opportunity to experience and enjoy one of the world's great collections of 20th-century American art. For further information about the Corporate Membership Program, please contact Marita O'Hare, Associate Director of Development for Corporate Membership and Special Events, by phone at (212) 570-3672, or by fax at (212) 606-0205.

The Whitney Museum of American Art is proud to thank the following companies for their generous support:

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* Company new to Corporate Membership Program in 1997

Teacher Tony Lynch in front of the class

Education Committee Meeting, April 7, 1997
The Education Committee of the Whitney Museum visited Walt Whitman Junior High School (MS246) in Brooklyn to observe students and teachers working with Whitney Museum educators, creating a special art project in conjunction with the "1997 Biennial Exhibition."

Observing in the classroom

Amy Wickersham Jane Lombard, Linda Daitz, and Joanne Cassullo

Opening of the "1997 Biennial Exhibition", March 19, 1997

Curator Lisa Phillips with "1997 Biennial" artist Burt Barr

Reception in the Lower Gallery

Members in the galleries of the "1997 Biennial"

Opening of "Charles Atlas: The Hanged One", January 17, 1997

Kabuki Sunshine

Charles Atlas and Matthew Yokobosky, associate curator, film and video, and organizer of the exhibition

Guests at the opening

David A. Ross and artist Alex Katz

Anne Ehrenkranz and Faith Linden, Trustee

Joel Ehrenkranz, Trustee, David A. Ross, director, Dr. Tomonori Aoyama, Vice President and Director of NTT, and Laurin Herr, President, Pacific Interface Inc.

The American Century: The Director's Preview, March 12, 1997
Guests of the Whitney Museum and the NTT Corporation, collaborators on a special presentation utilizing Super High Definition (SHD) imaging, attended a preview of the project in March. The presentation, which marks the first fine-art application of SHD in the United States, provides an overview of "The American Century," an exhibition of American art and culture opening at the Whitney Museum in 1999. The multimedia display includes more than 80 major works from the exhibition together with commentary by director David A. Ross.

Organized by Adam D. Weinberg, curator, Permanent Collection, Whitney Museum. This photo series has been acquired by the Whitney Museum for its Permanent Collection through the generosity of Mr. and Mrs. Stephen L. Singer. This exhibition is sponsored by Showtime Championship Boxing. The Lower Gallery exhibitions are made possible by a generous gift from Mr. and Mrs. Robert J. Hurst.

Larry Fink: Boxing Photographs

Larry Fink, *Boxing, Blue Horizon, Philadelphia, PA, 1989* Gelatin silver print. Whitney Museum of American Art, Purchase, with funds from Stephen L. and Linda G. Singer

In describing his exploration of the community of boxing, photographer Larry Fink says that he found "a world so rife with anecdote and pathos, so full of contradictions as to be a world within itself." According to curator Adam D. Weinberg, "the 25 powerful black-and-white photographs in this exhibition shatter expectations." Rather than a portrayal of the violence and the spectacle of the ring, Fink's pictures "hover around the main event, images captured while weaving in and out of backstage zones."

Known for his examinations of social structures and class identities, Fink has previously focused on both ends of the social spectrum. Some of his pictures have revealed subjects living in poverty, encountered near his rural Pennsylvania home, and others have portrayed the metropolitan upperclass, especially those who attend New York City's exclusive cultural events. In his boxing photographs, Fink provides the viewer with glimpses into a subculture imbued with light and shadow, power and humanity. As Weinberg states, "The photographer has circled around the boxers, much as they circle around each other in the ring, trying to find an opening, a moment, when they are simply themselves....Fink has made self-reflective pictures of self-reflective men."

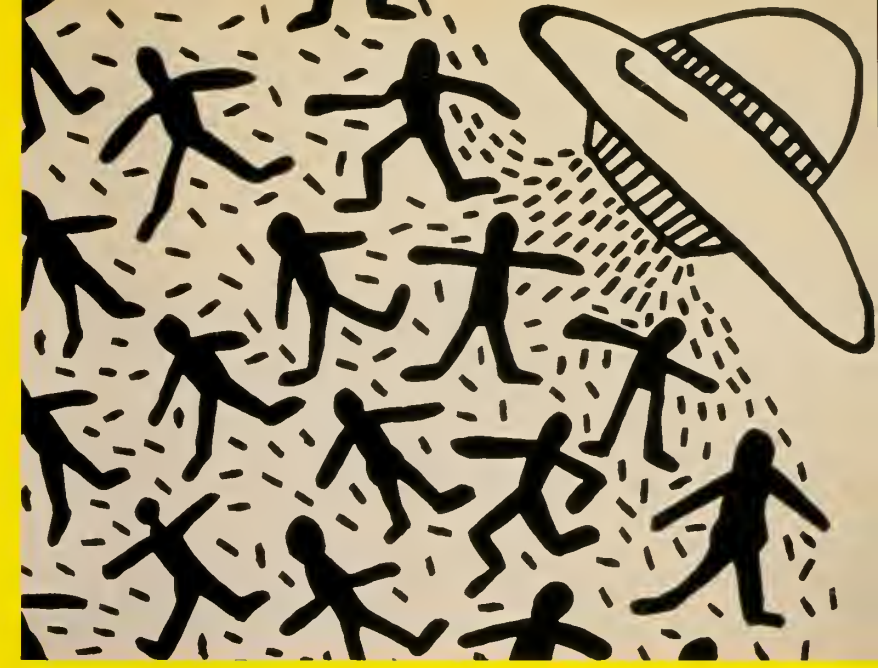
Boxing: Photographs by Larry Fink 108 pages, 51 duotone photographs Distributed by powerHouse Books. Cloth $50, Members price $45

Larry Fink, *Boxing, Blue Horizon, Philadelphia, PA, 1990.* Gelatin silver print Whitney Museum of American Art; Purchase, with funds from Stephen L. and Linda G. Singer

range of the artist's ephemera for the catalogue and the exhibition. "Haring was a natural-born archivist," Pandiscio says, "and was compulsive about saving his work and the things that inspired his work since childhood." Pandiscio, the creative director of *Interview* magazine for six years and now principal of his own design firm, adds, "The beauty of Haring is his ability to express complex issues simply. It's been a wonderful challenge to delve into the thousands of objects, letters, journals, and photographs that the artist kept and to identify and organize the major themes that preoccupied Haring throughout his life for the exhibition. It's been a process of discovering and rethinking the kind of artist Keith Haring is."

Perhaps the most difficult facet of the show is one that Kalman terms metaphorical. "Keith was born in a small town in Pennsylvania and arrived in New York with a real vision, and that will be represented by the architecture of the space. He died of AIDS, which will also be shown through the installation." In these closing "scenes," Kalman has worked to convey a sense of mourning through color, lighting, and the spacing of the works.

All involved with the Haring retrospective are well aware that the "show biz" aspects may arouse a certain amount of critical ire, but believe it's a worthy gamble. "You have to take a chance with museum exhibitions," Kalman says philosophically. "Safety's okay for driving, but it's not good for art. In fact, it's very bad for art."



Keith Haring, *Untitled*, 1980. Black ink on paper. Private Collection

Keith Haring, *Untitled*, n.d. Acrylic, spray enamel and ink on paper. Courtesy André Emmerich Gallery, New York

Pop Shop Uptown

Opened in downtown Manhattan in 1986, Haring's historic Pop Shop was created as an all-over installation or environment intended to make his art available—on T-shirts, buttons, bags, and posters—at low cost. Visitors to the Haring retrospective may visit the Whitney Museum's Store Next Door and Lobby Bookstore, where a broad sampling of Pop Shop merchandise from the Lafayette Street Pop Shop is on sale, including such Haring classics as the inflatable baby, buttons, vinyl totebags, caps, patches, and puzzles. A line of exclusive, exhibition-related products, including magnets, adult and kid T-shirts, night lights, an exhibition button featuring the radiant baby, a poster, and two mousepads, has been developed by the Museum. A comprehensive selection of Haring publications is available, as well as a wide range of postcards, many of them featuring images in print for the first time. Museum members receive a 20% discount on Whitney Museum publications and a 10% discount on other publications and all merchandise at the Store Next Door. For further information, please call (212) 606-0200.

Keith Haring inflatable pillow

Frank Lloyd Wright: Designs for an American Landscape, 1922-1932

Wright on a balcony at Taliesin, Photo: courtesy Frank Lloyd Wright ® Foundation

In the 1920s, Frank Lloyd Wright developed five boldly imaginative projects that coincided with his dream of redistributing the American population to the uncorrupted landscape. Wright's five visionary projects include a suburban development north of Los Angeles (*Doheny Ranch Development*, 1923), a lakeside vacation colony in California (*Lake Tahoe Summer Colony*, 1923), a residential compound in Death Valley, California (*A.M. Johnson Desert Compound*, 1923–24), a mountaintop destination for motorists at Sugarloaf Mountain, Maryland (*Gordon Strong Automobile Objective*, 1925), and a desert resort hotel in Chandler, Arizona (*San Marcos in the Desert*, 1928–29).

The plans for these little-known, unexecuted projects, created during the most experimental years of the great architect's career, are revealed in this exhibition featuring more than 100 original drawings, many in colored pencil and watercolor from Wright's own hand. The drawings are uniquely beautiful demonstrations of Wright's revolutionary approach to the integration of building and landscape through the use of the newly popular automobile. Five three-dimensional models specially designed for this exhibition by architect and Yale professor George Ranalli are on view. Computer animations of three of the projects, shown on video monitors, suggest how people might have experienced these buildings and the surrounding landscape from the vantage point of an automobile or seaplane.

"A cluster of issues critical to understanding American architectural culture in the first half of the 20th century, when the automobile was an opportunity rather than a threat, are addressed by this exhibition," says Nicholas Olsberg, chief curator of the Canadian Centre for Architecture, Montreal. "Looking back at these projects, we may feel we missed out on some imaginative ways to make the best of the automobile. Wright was imagining new ways of moving through the landscape, which he intended to shape just for that purpose, proposing a new relationship between building and the land. The research that went into this exhibition, along with the reconstruction of the projects, reveals as never before how Wright envisioned rearranging the terrain on an immense scale–not settling a building in sympathy with the land, but actually completing the work of nature."

Organized jointly by the Canadian Centre for Architecture, Montreal; the Library of Congress, Washington, D.C.; and the Frank Lloyd Wright Foundation, Scottsdale, Arizona. C. Ford Peatross of the Library of Congress and Bruce Brooks Pfeiffer of the Frank Lloyd Wright Foundation were instrumental in initiating the exhibition with Nicholas Olsberg, chief curator of the CCA. The exhibition is curated by David G. De Long, professor of architecture at the University of Pennsylvania; it is coordinated for the Whitney by David Kiehl, curator, prints, Whitney Museum. This exhibition is presented in partnership with the Canadian Centre for Architecture. This exhibition is made possible by a generous grant from the CNA Foundation. Additional support has been provided by a special joint committee of the Whitney Museum of American Art and the Canadian Centre for Architecture which consists of individual donors interested in advancing the art of architecture.

Frank Lloyd Wright. *Lake Tahoe Summer Colony, California, Lodge Type Cabin. Perspective and plan.* 1923. Pencil and colored pencil on tracing paper. 21⅝ x 14 ⅞ in. The Frank Lloyd Wright Foundation, 2205.001

Wright's second speculative venture, begun during the summer of 1923, was the Lake Tahoe Summer Colony on Emerald Bay at Lake Tahoe, California. Surrounding the bay are heavily wooded mountains towering nearly three thousand feet over the lake. Cabins nestled into the wooded slopes were designed in steeply angled shapes, amplifying the surrounding mountains. The upper levels of the lodges were to be of stained boards, and the steep roofs of copper would have a crystalline pattern of standing seams.

This drawing shows how effectively Wright refined his Tahoe vocabulary by adding angled bays, complicated roof profiles, and varied terraces. A living room at the front of the cabin would have over looked Emerald Bay from an elaborately angled window. Behind that, framed by two massive chimneys, is what Wright identified as a "sun court," edged along its back by a rock garden. Steps shown on the opposite side would have provided links to paths leading down the mountain. In addition, Wright proposed floating cabins for the inn: decorative barges that would have allowed visitors to move freely about the bay in a constantly changing configuration.

Caption information is adapted from David G. De Long's essay in the catalogue: *Frank Lloyd Wright: Designs for an American Landscape 1922–1932*. Edited by David G. De Long, with essays by David G. De Long, C. Ford Peatross, Anne Whiston Spirn, and Robert L. Sweeney. 208 pages, 179 illustrations, 93 in color. Distributed by Harry N Abrams, Inc. Paper $29.95, Members price $26.95. The drawings of Frank Lloyd Wright are copyright © 1997 The Frank Lloyd Wright Foundation, Scottsdale, Arizona.

Frank Lloyd Wright. *Doheny Ranch Development, Beverly Hills, California, House 'A.' Perspective with plan.* 1923. Pencil and colored pencil on tracing paper; 16 x 20 5/8 in. The Frank Lloyd Wright Foundation, 2104.004

After long periods of travel in Europe and Japan, Wright returned to the United States in August 1922 and decided to settle in Los Angeles. The city of Los Angeles was in the early years of meteoric development; between 1920 and 1930 its population almost tripled. In 1924, it was reported that Los Angeles had more cars per capita than any other city in the world.

The Doheny Ranch Development was conceived in 1923 as a speculative scheme for a suburban development to be built on a long narrow parcel of open land at the base of the Santa Monica Mountains (now in Beverly Hills), owned by Edward Laurence Doheny, one of Los Angeles' most prominent citizens. Wright proposed a residential development of unparalleled scale, with buildings, roadways, and plantings conceived as one integrated whole. Though carried no further than preliminary drawings, the Doheny project heralded the potential of the automobile to shape the built environment in a positive way, and inspired later projects such as Wright's California textile-block houses.

House 'A,' one of three prototypes that could be adapted to specific locations, is a design of massive walls, with strongly rendered piers and openings that amplify thickness and weight. A vertical mass rises at the center of the composition, and walled terraces extend to each side, implying limitless continuity beyond the border of the drawing. Overlooking the valley below, the house is approached by a roadway paralleling the walled terraces.

MEMBERS EVENTS

Members Opening Event
Preview for all Whitney Members
Tuesday, June 24 8 – 11 pm
Invitations will be mailed to members.

Members Morning at the Whitney
Sunday, August 3 9:30 – 11:30 am
Enjoy a private, in-depth tour of "Frank Lloyd Wright" before the Museum opens to the public, followed by informal discussion and brunch in Sarabeth's at the Whitney. Fee: $35. *To register, please see page 9.*

See also:
Walking Tour: Frank Lloyd Wright and New York City and **Art Study Tour: Frank Lloyd Wright in Wisconsin and Illinois**.
Details on page 9.

"American Realities" was selected by Nicholas Serota, director, and Sandy Nairne, director of public and regional services, of the Tate Gallery in London, who have collaborated with Adam D. Weinberg, curator, Permanent Collection, Whitney Museum. In the following conversation, Weinberg and Nairne discuss the exhibition's challenge to standard historical accounts of American art in the twentieth century.

Edward Hopper, *Soir Bleu*, 1914. Oil on canvas. Whitney Museum of American Art; Josephine N. Hopper Bequest

Views from Abroad: European Perspectives on American Art 3

The Tate Gallery Selects: American Realities

The final installment of a three-part series offering European perspectives on American art, this collaboration between the Tate Gallery in London and the Whitney Museum of American Art focuses on the concept of realism in 20th-century art. It brings together a unique selection of nearly 100 works from the Whitney's Permanent Collection, featuring paintings, photographs, sculptures, and video works by a wide range of artists, including Isabel Bishop, Joseph Cornell, Willem de Kooning, Edward Hopper, Georgia O'Keeffe, Susan Rothenberg, Cindy Sherman, and Andy Warhol. This provocative exhibition employs a framework of five thematic sections to present different aspects of the real, from "The Subject" and "Metaphysical Landscapes" to "The Modern Scene," "Glamour and Death," and "The Object."

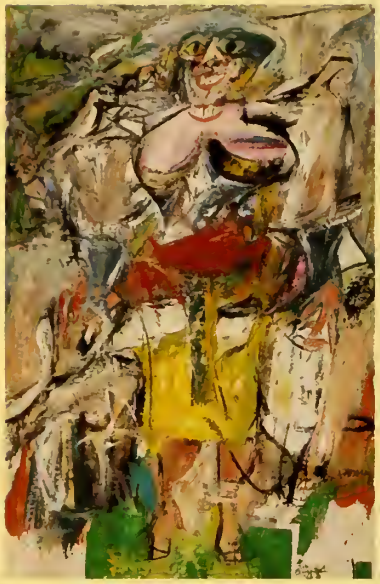
Historically, the Whitney Museum has embraced realism. "In part because of Mrs. Whitney's personal connection with both traditional academic artists as well as progressive realist artists, the Museum was, at least until the 1960s, thought to have a privileged relationship with the various strains of realist art ranging from Ashcan School painters to Regionalist artists to Romantic Realists, Social Realists, and Magic Realists," says Adam Weinberg. While also acquiring a range of more abstract works, the Whitney has continued its commitment to realism, in a conscious process to present an accurate, broad-based view of American art focusing on the individual artist rather than on a particular school or style.

Catalogue: Views from Abroad: European Perspectives on American Art 3: American Realities. by Nicholas Serota, Sandy Nairne, and Adam D. Weinberg, with contributions by Andrew Brighton and Peter Wollen. 112 pages, 69 illustrations, 31 in color. Distributed by Harry N. Abrams, Inc. Paper $27.50, Members price $22.

Interview

Adam Weinberg: In your catalogue essay, you consider the idea that Abstract Expressionism may not be the defining moment in American art. Having tested this hypothesis in selecting the exhibition, how do you feel about it now?

Sandy Nairne: I think it's a hypothesis based on the European viewpoint in the first place, that Abstract Expressionism took



Willem de Kooning, *Woman and Bicycle*, 1952–53. Oil on canvas. Whitney Museum of American Art; Purchase

such a dominant position in our view of American art during the post-World War II or, let's say, the post-1960 period. It's not so much a challenge to the achievement of Abstract Expressionism, but rather a sense that the greatness of its achievement had occluded, literally obscured, other ideas and works. Going through the Whitney's collection, we have had a chance to allow earlier and later works to be seen again, and to fit in alongside that great achievement. *AW: Were there any real surprises for you in terms of either particular artists or works in the show?* SN: There were certainly works I didn't know, but the biggest surprises were a result of looking at familiar works in a new light. I found myself looking in different ways at Whitney paintings that I already knew, which may be true of some of the more abstract works as well. For example, you may say that there couldn't be a more familiar figure than Jasper Johns. But to think about Johns' work in relation to that of Marsden Hartley has yielded an exciting, new approach to it. *AW: I know you've seen the previous "Views from Abroad" exhibitions organized by Rudi Fuchs [director of the Stedelijk Museum in Amsterdam] and Jean-Christophe Ammann [director of the Museum für Moderne Kunst in Frankfurt]. I would suppose that both shows reflected their own personalities more than the viewpoints of their respective countries. But I wonder whether you have selected a personal or a British point of view about American art?* SN: Because this exhibition was selected by Nick [Serota] and myself together, our choices are slightly less personal because of our separate viewpoints. But I do think we share a notion about reality in America which relates to our experiences in the United States. Our vision is not just a historical analysis, but the result of the time we have spent with American artists over the years, exploring their work. *AW: Has working closely with the Whitney's collection made you consider the possibility of adding any pre-World War II American works to the Tate's collection?* SN: That question is always on our minds, as we have very few works of early 20th-century American art in our collection. We have long considered whether a work by Edward Hopper or another major American artist of that period might join the Tate collection. And I think that desire remains and has grown even stronger during the period of organizing the show. *AW: Has the experience of selecting this exhibition been a catalyst in your thinking about future projects?* SN: It has been enormously stimulating as we think towards the regeneration of the Tate in London and the creation of the new Tate Gallery of Modern Art at Bankside. It has certainly confirmed some of our thinking about ways of organizing exhibitions: that one need not focus only on blockbuster exhibitions or major one-artist retrospectives, but may also consider selections and juxtapositions of works from other collections to present alternative ways of viewing various periods in the art of other countries.

MEMBERS EVENTS

Installation Tour for Whitney Fellows and Whitney Circle members with Nicholas Serota, Sandy Nairne, and Adam D. Weinberg
Wednesday, July 9 6–8 pm
A cocktail reception follows. *Invitations will be mailed.*

Members Morning at the Whitney
Sunday, August 17 9:30–11:30 am
Enjoy a private, in-depth tour of "The Tate Gallery Selects: American Realities" before the Museum opens to the public, followed by informal discussion and brunch in Sarabeth's at the Whitney. Fee: $35. *To register, please see page 8.*

Rockwell Kent, "*Das Ding an Sich*"–*Self Portrait*, 1934. Lithograph. Whitney Museum of American Art; Purchase, with funds from Mr. and Mrs. William A. Marsteller

Rockwell Kent (1882–1971) was an American of great talents – a painter, printmaker, illustrator, architectural draftsman, explorer, author, and political activist. He trained as an architect at Columbia University, but his studies with the painters William Merritt Chase, Robert Henri, and Abbott Thayer honed his desire to be an artist. In 1910, Kent was included in the first "Exhibition of Independent Artists" alongside Henri, John Sloan, Gertrude Vanderbilt Whitney, and other artists who were beginning to challenge the role of the Academy in exhibiting American art. In 1918, Kent exhibited in the first "Indigenous Exhibition" held in the studio of Mrs. Whitney and was one of the first artists invited to join the newly formed Whitney Studio Club. His work was shown in the Club's annual and other exhibitions, as well as in the subsequent annuals mounted by the new Whitney Museum. Kent's great painting, *The Trapper*, was purchased by the Whitney Museum in 1931.

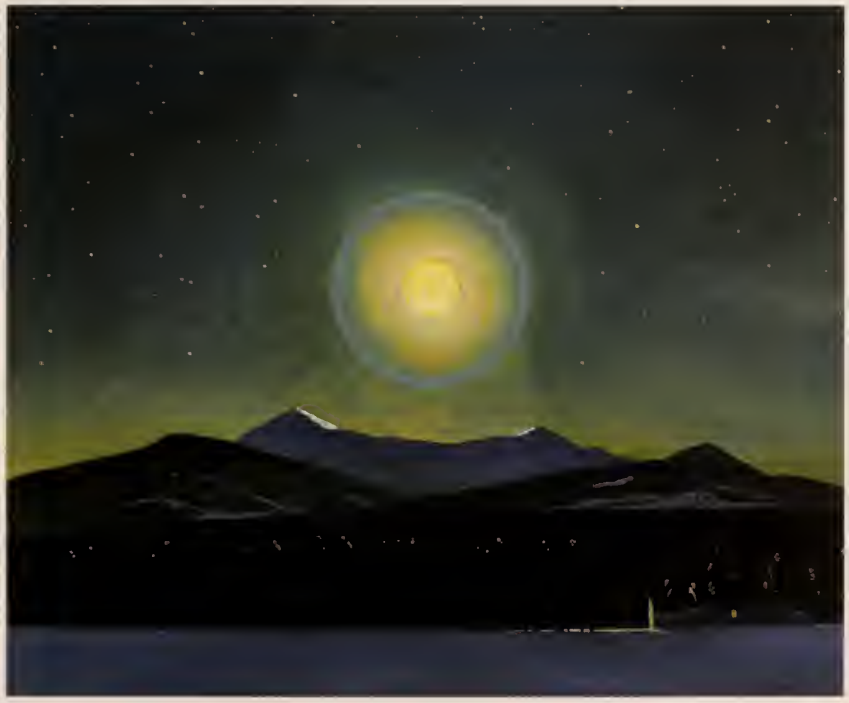
This exhibition is also an occasion to celebrate two important acquisitions by the Museum in 1996: the paintings, drawings, and prints by Kent in the Charles Simon Bequest and the fifteen prints by Kent acquired with over 330 prints from the Philadelphia Museum of Art, with the assistance of The Lauder Foundation. His black-and-white wood engravings from the late 1920s and early 1930s are recognized as essential images among American prints of this century.

Organized by May Castleberry, librarian and associate curator, Special Collections, and David Kiehl, curator, prints, Whitney Museum.

Collection in Context

Rockwell Kent by Night

Rockwell Kent's fascination with the night sky prompted some of his most imaginative works and charted one of his more personal themes: the place of humanity in the cosmos. Throughout his life, Kent measured his activities as an artist against his devotion to nature. He subjected himself to some of the coldest and most remote environments on the earth; moving to Maine, Newfoundland, and Alaska; voyaging in small boats to Tierra del Fuego and Greenland; and living with native Greenlanders above the Arctic Circle. Kent captured these experiences in drawings, paintings, and prints, as well as illustrations for books he wrote and designed himself. Kent's nocturnes are the ultimate extension of his idea of wilderness; they explore his conception of a universe in which natural forces and destiny interact.



Rockwell Kent, *Moonlight, Winter*, c. 1940. Oil on canvas. Whitney Museum of American Art; Bequest of Charles Simon

In a much later painting of upstate New York, *Moonlight, Winter* (c. 1940), Kent views the outside of his own farmhouse on a peaceful winter night. It is a traditional composition but for the abstracted snowbanks and the radiating moonlight. Shining with an otherworldly light from both above and below, the white house seems to connect the terrestrial to the celestial. A trained architect and mapmaker, he was especially drawn to such unbounded nights, and gave them dimension in his paintings, drawings, and prints. Making an ordinary night seem extraordinary, Kent evokes a sense of nature's immensity, and a place for human existence within that larger world.

Rockwell Kent, *Hail and Farewell*, 1930. Wood engraving. Whitney Museum of American Art; Purchase, with funds from The Lauder Foundation, Leonard and Evelyn Lauder Fund

Some of Kent's most powerful wood engravings, made between 1927 and 1932, show night as an infinite space that is a backdrop to introspection, if not fear. These visions of vulnerable but steadfast voyagers and anxious, shorebound women seem to expose Kent's most personal musings about men and women dealing with overwhelming natural

forces. In *Hail and Farewell* (1930), a heroically proportioned, nude male figure climbs a ship's masthead, looking back to the receding shoreline. His face masked by the darkness, and hanging perilously with his hands free from the mast, this figure suggests a daring actor in a darkened natural theater of the sublime

LOOKING AHEAD AT THE WHITNEY

Collection in Context: Louise Nevelson
October 2 – December 14, 1997

Richard Diebenkorn
October 9, 1997 – January 11, 1998

The Warhol Look / Glamour Fashion Style
November 5, 1997 – January 18, 1998

Fashion and Film
November 5, 1997 – January 18, 1998

Collection in Context: 1948
December 19, 1997 – March 8, 1998

Arthur Dove
January 15 – April 19, 1998

Bill Viola
February 12 – May 10, 1998

Fifth Floor Permanent Collection Galleries
Opening March 1998

The Great American Nude
May 28 – August 30, 1998

Charles Ray
June 4 – October [illegible]

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